

American Art News

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SPECIAL ANNOUNCEMENT. SUMMER ISSUES.

The AMERICAN ART NEWS will be published, as usual during the summer, monthly until Saturday, October 13, next, when the weekly issues will be resumed, and a new volume will begin.

The remaining monthly summer issues will be published on Saturdays, July 14, August 18 and September 15.

GREAT LONDON ART SALE.

(Special cable to AMERICAN ART NEWS.)

London, June 14, 1917.

A most important art sale will take place at Christie's during the first week of July, namely, that of the famous Lawton Buns (Scotland) collection of Old Masters, the property of Major the Hon. Thomas Moran Savin. The collection was formed by the second Marquis of Breadalbane and was until lately owned by the Hon. Mrs. Robert Baillie Hamilton, and Magdalen Lady Harvey. In the collection are most important and authenticated examples of Velasquez, Rubens, Dossi Dossi, del Piombo, Maes and Cuyt, and it includes also full-length portraits of the Master of Monas by Raeburn and Mary Savin, Countess of Breadalbane by Beechey. There is also a remarkable collection of ancient armor, including many pieces from the Bernal collection and some exceptionally fine Gobelin tapestries.

COMING GREAT ART SALE.

The news comes to the Art News from Florence that Prof. Stefano Bordini, perhaps the most noted of world antiquarians, has decided to ship his famous collection of antiques, the most important known, to this city, to be sold at auction by the American Art Association during next season.

This news will arouse widespread interest and keen anticipation among collectors everywhere, and the sale will undoubtedly rival, if it will not surpass any similar sale ever held, even that of Prof. Volpi last Autumn.

HANFSTAENGLE SURRENDERS.

Following the recent pasting on Fifth Ave. window of his art shop at Fifth Ave., and 45 St., of two small American flags, which were later removed with some difficulty, Herr Hanfstaengle, the pro-German art dealer, who has abstained, alone of all his fellow art dealers in the city, from displaying the Stars and Stripes on his establishment, and who has been offensively pronounced in his pro-German and anti-American attitude and expressions, announces a removal sale, which is still in progress as the Art News goes to press. The few Americans who have entered the shop—their patriotism overweighed by their desire for hoped for bargains, report that they do not find Herr Hanfstaengle's prices reduced, and to questions as to his plans and whether he will continue to try and do business in America during the war, he gives only vague replies.

This case of Hanfstaengle is fortunately a unique instance of a pronounced German sympathizer, flaunting his anti-Americanism in the American public's face. Some have characterized Herr Hanfstaengle's actions and attitude as "Courageous". The Art News has already expressed the opinion that they have been and are more stupid and in bad taste than anything else.

VOLPI PICTURE CASE.

Signor Cesare Guglielmetti, American representative of Prof. Elie Volpi of Florence, writes to the N. Y. Tribune relative to an article in that journal's Sunday edition of June 3 last entitled "An Inside View of the Old Master Business," signed by one Denis Tilden Lynch, (who seems to be unknown in art circles.) In this article Mr. Lynch rehearsed the story of the purchase at the Volpi sale by Warwick House last autumn for \$8,400 of two pictures cataloged as by Rubens and Van Dyck, which that firm acting for a customer, a Mr. Jackson Johnson of St. Louis some two months after the sale claimed to be worth only \$100 each, and attached certain properties of Prof. Volpi here pending a suit to satisfy a claim for the difference between their estimate of value and the price paid for the works.

Signor Guglielmetti says in part, "With Prof. Volpi it is a matter of his reputation, and you can rest assured that when he arrives in this country within the next few

WILSON'S PORTRAIT BY SARGENT.

John S. Sargent has been asked to paint a portrait of President Wilson.

Sir Hugh Lane, who was lost on the Lusitania, offered \$50,000 for a portrait which Mr. Sargent had agreed to paint in behalf of the Red Cross, the purchaser to choose the subject, and the High Court of Chancery in England decided recently that the Dublin National Gallery should nominate the person to be painted by Sargent.

The trustees of that gallery have requested the artist to paint a portrait of President Wilson and Sargent has accepted the commission. The offer has been forwarded to the President.

ARMS AND ARMOR FOR MUSEUM.

Dr. Bashford Dean, Curator of Arms and Armor at the Metropolitan Museum, has just returned from the Orient, where he went on an expedition largely in the interests of the Museum, which now has one of the most notable collections of the art of



YOUNG WOMAN READING.
Adrian Isenbrandt.

At Satinover Galleries.

months he will see to it that all that can be will be done, and that he will establish, not only his own reputation as an 'expert' but by reason of the long pedigree of the two pictures in question that they are what he represented them to be."

KINSLEY-GRUPPE SUIT REVIVED.

The controversy between Mr. Joseph T. Kinsley, a Phila. collector and Charles P. Gruppe, the artist, over an oil, the authenticity of which is in question, and which it was thought had been settled in Mr. Gruppe's favor last year, was resumed in the Phila. courts June 1.

The proceeding of Kinsley is to recover more than \$5,000, which he paid for an oil represented by Gruppe to be a genuine and original production of Anton Mauve. And Gruppe, according to Kinsley, declared it to be a "nice" Mauve, and a unique representation and expression of the work and skill of the artist. Kinsley alleges that he has learned that the picture is spurious, not what it was represented to be, and is not worth more than \$50.

the armorer in the world. No collection this side of Tokio, it is said, illustrates the art of the Japanese metal worker in arms and armor as comprehensively as the great collection now in the possession of the Metropolitan. For nearly three months Dr. Dean delved into and studied some of the great collections of ancient arms and armor in Japan, and among the places he visited were Tokio, Nara, Kyoto, Sendai and Yonezawa, and while there he secured many rare and valuable specimens of arms and armor for the Museum. He was especially fortunate in securing the famous Goda Collection of armor of Kyoto, which will prove a notable addition to the Museum's examples of Japanese arms and armor. The special purpose of his journey to Japan was to fill certain gaps in the Museum's collection of arms and armor, already notably developed.

Through the will of the late Julius Lowenthal, the Chicago Art Institute has received \$5,000, which has been added to the endowment fund.

IS AN ART TARIFF ADVISABLE?

Although the Senate Finance Committee has stricken out from the War Tax Bill, the House Committee's provision for a 10% duty on all articles now on the Free List, which would of course have replaced an art tariff, the Art News has thought it wise to collate the opinions of Museum Directors on the subject as a good proportion of the art treasures imported to this country gradually reach the large and smaller Art Museums of the United States.

In response to a query as to whether they favor or disapprove of a tariff on art a majority of the prominent art directors have given their views, herewith presented for the first time.

The U. S. Custom House records show that for the year ending June 30, 1916, the value of art importations to this country exceeded \$20,000,000, and the records for the two last quarters of the same year show that the tide of art objects flowing here has not been affected, as might have been supposed, by the great world war.

The balance of opinion on the subject of an art tariff as shown by the opinions which follow, would appear to be slightly in favor of a tariff, and on the other hand a number of museum directors are openly opposed to art taxation.

It is the belief of a certain number of museum officials that a tariff is permissible only as a war measure, as they think the government should be aided by all possible duties during the war.

Views of Metropolitan Museum Officials.

The Metropolitan Museum, which received valuable art collections from the late J. Pierpont Morgan, Benjamin Atman, and other prominent art patrons, heads the art institutions of America, and in all probability, art collections now in process of formation will also find their future and permanent homes in its great building. The opinions of the president and director of the Metropolitan on the tariff are therefore of especial interest, and both Messrs. De Forest and Robinson believe that a tax on art would affect the educational interests of the country.

Mr. De Forest says, "I note in the press that among the data furnished to Congress by the Treasury Department for its information with regard to possible new sources of taxation is a possible change in the free list which will impose a duty on art works of twenty per cent. and on antiques of fifty per cent."

"Any such action would be a severe blow to the educational and art interests of the country and would seriously retard the development of our public museums, and the cause of art education. Nor would such a change in the free list add materially to revenue."

"That art works should be on the free list is the tariff policy of all enlightened countries, and of our American tariff policy at most periods. That they are now on the free list, after being for a time dutiable, is the result of the deliberate conclusion of both the Senate and House, after a countrywide effort on the part of the educational and art interests of the nation to have them put there."

"The matter was presented to the Ways and Means Committee on Nov. 28, 1908 by a brief of the American Free Art League, which I can furnish to any person giving the matter careful attention. It was also presented to the like committee in connection with the Underwood Tariff in 1913, to meet the then proposal of removing such articles from the free list."

"Among the prominent educators who took part in this campaign against any duty on art works were 200 college presidents, including Woodrow Wilson, then President of Princeton. He summed up his statement in the following brief and comprehensive paragraph: 'It seems almost superfluous to tell you that I am strongly in favor of absolutely removing tariff duties from art works, for it seems to me that every man who understands either the interests of popular education or the true interests of art would desire the removal of the present unenlightened restrictions.'

"I know that some who have not given thought to the subject," continues Mr. De Forest; "think that art works are luxuries of the rich. But even when these luxuries, if such they be, are temporarily owned by the rich, instead of being freely placed at the service of the people in our public institutions, as is usually the case, they are not consumed, but ultimately pass into the possession of the public through these same institutions."

"I venture to say that the late Mr. John
(Continued on Page 2)

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SHALL WE HAVE AN ART TARIFF?

(Continued from Page 1)

G. Johnson, of Phila., would never have brought together his great collection of pictures except for our free art policy, and he has just given all of them to the city of Phila.

Mr. Edward Robinson, director of the Metropolitan Museum is not in favor of a duty on art, and says: "I am, and have always been opposed to a tariff on art works, whether imported by institutions or individuals, believing it to be a tax on education. Therefore I earnestly hope that the Congress will not find it necessary to reimpose this tax, when the sentiment of our whole people has recently shown itself so strongly against it as to secure its removal."

Believes Tax Would Elevate Art.

The President of the Pa. Academy of Fine Arts, Dr. John Frederick Lewis, of Phila., favors an art tariff, and says, "I believe that at the present time, one of a great national crisis, art should bear its burden of taxation just like anything else."

"I also believe," continues Mr. Lewis, "that the tax would elevate rather than degrade art, and that the tax put upon it would come out of the pocket of the consumer rather than out of that of the producer."

An Opinion From Boston.

Mr. Arthur Fairbanks, director of the Boston Museum of Fine Arts says, "In this city there is a well defined opinion that art works should enter free of duty, an opinion in which I heartily concur."

Works of Art are Educational.

Mr. John W. Beatty, director of the Department of Fine Arts at Carnegie Institute, Pittsburgh, Pa., says:

"No one will, of course, desire to stand in the way of the patriotic effort being made to raise funds for war purposes and if it seems necessary to place a tax upon art works, we will submit to it without complaining, but the broad future interests of our country, in so far as they may be affected by the refining and elevating influence of art, should be carefully safeguarded. Works of art are educational in the highest conceivable sense, and their presence in any country is of great advantage and influence. Therefore, if a tax is levied upon art works, it should be specifically provided by the empowering act that such tax shall terminate and cease upon the conclusion of the war. I think no tax whatever should be levied upon art works imported for temporary exhibition. We cannot have in the midst of turmoil and distress, when all men suffer more or less from depression, too many art exhibitions, because these in their very nature contribute to peace of mind and elevation of spirit."

"Over against the necessary horrors of war should be placed as much of the restful and intellectual influence of art as possible."

Tariff a Step Backward.

Mr. George William Eggers, Acting Director of the Chicago Art Institute, says: "I feel that the proposed tariff of ten per cent. upon art works, among other free

articles, is a step backward, and that the situation in this connection is perhaps a little different from that of any other commodity, since at this time the encouragement of the importation of valuable art works from Europe will be of mutual benefit. For many years to come it will not be possible to secure important examples of the world's great art on such favorable terms."

"At present these works are relatively of less value to the countries which own them than are the cash and materials, which we can offer in exchange for them. In importing foreign art works at present we will be not only doing a service to ourselves, but to the nations, which now have these works in their possession. Instead of putting even a small barrier in the way of the importation of valuable art works at present, it would be a matter of far-sighted policy on the part of our government to encourage such importation to the greatest possible degree."

Tax on Education and Progress.

Mr. C. Powell Minnigerode, Director of the Corcoran Gallery of Art, Washington, D. C., says:

"I should be sorry to see the proposed art tariff of ten per cent. placed upon the importations of art works, except as a last resort. I feel that such a tariff would, in effect, constitute a tax on education and progress. On the other hand, I am of the opinion that, in view of the crisis which this country is now facing, we should all be willing to submit to such a tax without complaint, whenever, in the judgment of our Government, it becomes necessary for raising the needed funds for our National Defense."

Why Not Tax a Sunset?

Miss Cornelia B. Sage, Director of the Albright Gallery, Buffalo, N. Y., says: "In regard to the tax on art, I can only say that I do not believe that there is a more patriotic person in the world than myself, but at the same time, I believe that everything else that I know of should be taxed excepting art. Art, as some of the N. Y. dealers have said in the ART NEWS, is not only educational, but restful and uplifting, and during this period of great anxiety there is so little left along the above lines that I think such art should be respected and be exempt from taxation."

"I know that it has been said that art is a luxury, and there are those who argue that it should be taxed as such."

"With equal consistency an exquisite sunset might be termed a luxury, and a law could be passed exacting a penalty from any person believed to be capable of enjoying it. We are twice blessed that no customs regulations can exclude us from the golden sunset, the blue sky or the opalescent dawn."

"Fully realizing what this great war means, having seen the beginning of the mobilization in the six countries, having

suffered and worked for the Allies, especially for France, for nearly three years, and having given everything I possess to that a tariff of ten per cent. would work any hardship, excepting possibly to small museums, whose funds are limited. The fact is, the dealers, who have had almost entire control of both the works of the old masters and of contemporary artists, have made enormous profits, several hundred per cent. not being considered too great. As art to the average collector is a luxury, or rather a hobby to be indulged in only by the rich, I consider that the tariff would work no hardships upon anyone, and would, in fact, be but a small contribution to the revenue of the Government in this time of need."

Art Great Educational Factor.

Mr. Frederick Allen Whiting, Director of the Cleveland Museum, says:

"As a matter of principle, I am thoroughly opposed to the proposed ten per cent. tax on art. As you know, there was a long fight by the art and educational interests of the country some year ago to abolish the the poor French artists and their children. I am sure you will believe that I am indeed patriotic, but I still believe that art should be free from any taxation, although everything else should be taxed."

A Revenue in Time of Need.

The Director of the St. Louis Art Museum, Mr. R. A. Holland, says:

"I certainly agree with those who hold that art is educational, to the extent that it is absolutely essential to the advancement of any community. I do not feel, however, old art tariff on art, and it seems to me exceedingly unfortunate that the matter has to come up again at this time. Art is certainly one of the great educational factors, and to add to its already enormously increased cost by tariff duties, is, in my opinion, a distinct step backward."

"This statement of principle, however, has to be distinctly qualified at this time. While I would protest on principle, I would not wish to now do anything to hamper the Government in raising any funds necessary to carry on the war. My protest would be entirely qualified by the necessary conditions, and would be withdrawn, provided it was distinctly understood that it was a war measure and only for such a time as was necessary to secure increased revenues for emergency purposes."

Does Not Favor Tariff.

Mr. Clyde H. Burroughs, Secretary of the Detroit Museum, says:

"I beg to say that in principle we regard an art tariff as entirely wrong. Objects of art furnish visual instruction of a very high character to the people of this country, and to put a tax upon them is to put a tax on education. A tariff of ten per cent. is not extortionate and at this time of stress and trouble perhaps art ought to do its share,

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particularly on its commercial transference, but under normal conditions, I should be unalterably opposed to any tariff on art."

An Opinion from Toledo.

Mr. George W. Stevens, Director of the Toledo Museum, says:

"Under existing conditions a tax on many luxuries and necessities is imperative, and there should be no objections to any tax the Government sees fit to impose. Those who object to a tax generally do so because of the effect it may have on them personally, with no thought of its broader significance, consequently their opinions are of no value."

"However, I would not advocate the taxing of art to the exclusion of other less desirable commodities. Spread the tax over many importations."

Opposed in Principle to Tax.

Mr. Joseph Breck, Director of the Minneapolis Museum, says:

"I am opposed in principle to any tax on the importation of art works, believing it to be detrimental to the cause of art and art education in this country. Should this tax, however, be necessary for war revenue, I, for one, do not care to make any objection, provided, of course, that the tax be removed at the close of the war."

As a Patriotic Measure, Yes.

Mr. Joseph G. Butler, Jr., President of the Mahoning Institute of Art, Youngstown, Ohio, says:

"From a patriotic standpoint I am decidedly in favor of a tax on anything that will bring in revenue to the Government. Under ordinary conditions, I would like to see art objects of all kinds admitted free, as anything of this nature is educational."

"I think, however, under the present crisis it would be quite unpatriotic for anyone to oppose the tariff."

Strongly Opposed to Tariff.

Mr. A. Augustus Healy, President of the Brooklyn Institute of Brooklyn, is not in favor of a duty on art, and says:

"I am strongly opposed to the placing of a tariff of ten per cent. on art works. Such an impost would surely result in a great decrease in the importation of such works. Consequently the revenue derived from it would be small, while the injury to the country in excluding art works would be great."

"There is an opportunity at present, which will probably continue for a few years to come, to acquire art works of the first importance from Europe, and it is important that advantage should be taken of it to enrich the public and private art collections of the country, and it would be inadvisable to deprive the country of the benefits therefrom by a duty which would greatly retard their importation. It is my judgment that it would be much better to raise the small additional amount of revenue that might be obtained from the duty on art works in another manner."

Charles Henry Dorr.

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EXHIBITIONS NOW ON**Century Club's Summer Art Display.**

The June exhibition of pictures by artist members of the Century Club, now on in the attractive Club gallery, is unusually alluring and satisfactory, composed as it is, of some well selected 40 examples of several eminent American painters.

Carroll Beckwith, recently returned from a winter spent in Santa Barbara, Cal., has a charming and colorful figure-work, "The Sylvan Brook," with all his rich old time color and strength of drawing, a delightful bust portrait of a woman "Orelie," and a joyous, sunny outdoors with figures, "The Birds Nest." George H. Smillie sends a large joyous and delicately truthfully colored "Spring Landscape—Westchester," most typical of his able and still virile brush, and J. C. Nicoll, a characteristic beach scene and marine, done in soft grays, "Probably Showery."

From Charles Vezin, whose good art has greatly advanced and strengthened the past two years, comes a high-keyed and brilliantly colored autumn scene, "A Village Street," and another large work, more typical of his accustomed manner, very soft and delicate in tone and color, "Sunlit Mist."

Thomas Shields Clarke, better known as a sculptor, surprises with some richly and strongly painted flower-pieces and a delightful panel of landscape sketches. Henry Prellwitz shows a winter landscape of unusual merit, and W. L. Carrigan a large "Winter Night," fine in effect. Howard Russell Butler sends several coast scenes and marines, painted on the Maine and California coasts, virile and rich in color and full of poetic sentiment, and Lockwood De Forest has a striking and truthful "Alaskan Fjord."

From Taber Sears come two small marines and coast scenes, painted at Greenwich, Conn., deep and rich in color, and Kenneth Frazier has a half-length standing portrait of a boy in low, soft color, admirably painted. Harry Watrous sends his well-known figure work, "The Juggler," as attractive as ever, and Carlton T. Chapman shows his fine old naval battle picture, "One hundred years ago," two more of his War of 1812, naval scenes, and, to prove his versatility, a joyous clear-aired summer landscape.

There are two excellent portraits, one of of a boy, "Johnnie Butler," and another of "Mrs. Schevill," by W. V. Schevill, another strong portrait of Mrs. L. Carlisle, by A. V. Tack, and unusually good examples of these strong painters, Ben Foster and Gardner Symonds.

Summer Exhibition at Knoedler's.

The tenth annual exhibition of paintings by American artists at the Knoedler Galleries, 556 Fifth Ave., which opened June 8, to remain throughout the summer, includes 43 pictures by eminent painters.

George Inness is represented by four admirable pictures: "Sunset in the Old Orchard," "Coming Storm," "Coast of Cornwall" and "Alexandria Bay," all three in the best manner of the artist, with a depth of color too rarely seen. William M. Chase's "Shinnecock Hills" is a fine example. "Peaceful Moonlight Reigns," by Henry W. Ranger is beautiful in atmosphere and composition, and the same may be said of R. A. Blakelock's "Autumn Glow," and "Indian Encampment."

Other interesting pictures in this display are: Winslow Homer's "Gloucester Harbor" and "Huntsman and Dogs," J. H. Twachtman's "The Bridge in Spring," Irving R. Miles' "Mirror Lake," William A. Coffin's "The Valley Farm," L. Aston Knight's "Apple Blossoms," and "The Floating Bridge," by E. L. Henry, which shows the curious bridge across the Schuylkill River, Phila., with a stage wagon of 1795 passing over it.

A charming portrait of a beautiful little girl, by George de Forest Brush, Lillian Gent's "Sun Flower," Dana Pond's "Nasturtiums," and J. Alden Weir's "Harmony in Yellow and Pink," are all interesting and attractive. A typical Carleton Wiggins, "Morning in the Fields, Gloucester," and Edwin H. Blashfield's "Sisters" must be mentioned as well up to the high standard of the artist's usual work, while Childe Hassam's bold brush work and brilliant color in "The Allied Flags," are quite in harmony with the theme.

Another exhibition is on in the Knoedler

Galleries, one that can not fail to be of interest at the present time, since it is composed of paintings illustrating the experiences at the front of Capt. Piero Tozzi, who recently commanded a Sicilian company and was employed as a scout on account of his skill in sketching. This officer of the Italian army is on furlough here to recover from the effects of his wounds, and has already put ten of his trench sketches on canvas in his studio in the Hotel Vanderbilt, where he has also executed six portraits, all of which are now on view. The versatility of the artist's talent, and the special interest attached to his work, have a potent appeal that ensures the success of the exhibit.

Portraits by Mme. Lucas-Robiquet.

An exhibition of twelve paintings by Mme. Lucas-Robiquet at the Knoedler Galleries, 556 Fifth Ave., closed June 9.

Notable among the works shown were a three-quarter length standing portrait of M. Emile Rey, of the art firm of Arnold Seligmann, Rey & Co., well rendered, and an admirable likeness.

Other paintings included a three-quarter length seated portrait of Mr. Gerald M. Livingston, "Knitting by the Window, Brittany," a figure piece, two juvenile presentments of Misses Eleanor Moncrieffe Livingston and Mary Moncrieffe Livingston, "Fisherman's Son," with plain-air effect, and "A Heavy Gale."

Peoples' Art Guild Display.

An interesting art exhibition was recently held at the Forward Building, 175 East Broadway, under the auspices of the Peoples' Art Guild.



MARCH DAY—CHICAGO RIVER.

C. P. Gruppe.

Winner Tuthill prize—Chicago Art Institute.

Since the exhibition was given as a stimulus to the art-life of the East Side, the catalog included many names of artists of the Ghetto.

Among the artists represented were Robert Henri, George Bellows, Leon Kroll, Robert Vonnoh, Hayley Lever, John Sloan, Arthur Crisp, Max Weber and Ben D. Kaplan.

It is now proposed to establish an East Side Art Centre.

Among the sponsors for the exhibition were Prof. and Mrs. Felix Adler, Mr. and Mrs. Sholom Ash, Victor D. Brenner, Mr. and Mrs. George Bellows, Jo Davidson, Mr. and Mrs. Osip Dymon, Dr. Arnold Genthe, Mr. Sh. Goldberg, Rev. Percy S. Grant, Mr. Sam Heller, Mr. and Mrs. Robert Henri, and the Misses Alice Lewisohn and Irene Lewisohn.

MONTCLAIR (N. J.)

The Montclair Art Museum, which has had an unusually interesting season, has, as its closing exhibition, opening today, a collection of pictures by artists of Montclair and vicinity.

F. Ballard Williams and Charles Warren Eaton are among the well-known artists of this locality, who have canvases, and there is also shown an exhibition of craft-work by the children in the Montclair Private and Public Schools.

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Patriotic Poster Exhibition.

The Conference Committee on National Preparedness has placed on view at Macy's more than 200 war posters, and during the fortnight's exhibition awards will be adjudged, and \$250 each will be paid for the best army and navy recruiting pictures.

Artists from all parts of the country have responded to the appeal for their co-operation and have contributed some excellent designs, although much still remains to be accomplished in this field if American invention is to attain the high artistic value of the work done by our Allies, more especially that of Italian artists who have executed war posters that give the thrill of exciting incident combined with great beauty of conception and design.

England was the first of the allied nations to recognize the powerful effect of patriotic advertising in recruiting her army and navy, and in floating her war bonds. The results obtained stimulated her Allies to adopt the same means of keeping before the public the momentous questions that are now brought home to ourselves, and if America is among the last to enter the lists, the urgency of a prompt and powerful appeal to the patriotism of the nation is all the greater. So many prominent artists are devoting their time and talent to this cause that brilliant achievements, both patriotic and artistic, may be confidently expected.

Drawings at Modern Gallery.

At the Modern Gallery, 500 Fifth Ave., an exhibition is being held to June 30, of drawings by eleven artists whose extremist tendencies are well known; and whose work, if disconcerting in some respects, at least reveals—in nearly every case—intensity of

purpose and a fixed idea. Such names as Daumier, Lautrec and Picabia command attention, and work by these artists is always interesting. The lesser lights in the Modernist firmament, those who are represented in this little display by drawings and designs that show the most pronounced cubist influences, have, in any case, the courage of their convictions. If one fails to grasp the meaning of certain combinations of lines and cubes, yet one feels the intention of the artist to convey an idea, to express it in an unconventional manner, and for this much one must be grateful. Manolo, Derain, Braque, Desseignes, Burty, Picasso and Guys have all contributed typical sketches.

Two little drawings claim especial mention, and it is a pleasure to note the real beauty of Marie Laurencin's work which is all the more appreciated when compared with that of some of her fellow artists in this exhibit.

Chicago Art Guild.

The Artists' Guild of Chicago holds continuous exhibitions of works of its members, both in hand wrought objects and paintings, in which representative American artists show their work.

The Arts Club of Chicago, with which the Guild is affiliated, also holds interesting and instructive exhibitions, which frequently comprise works of artists not members of the Club.

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Twenty-one Traveling Scholarships have been awarded to students in the schools of the Penn. Academy, giving to the successful competitors the sum of \$600 each for the purpose of pursuing their studies in Europe when, in the judgment of the Board of Directors of the Academy, travel abroad becomes possible. This is supposed to sustain the student for four months, after which he is to return to the school to further pursue his or her studies. The list includes Delphine Bradt, Charles O. Jenny, Joseph Capolino, Otto Gatter, Edith Sturtevant, Irene Denney, Horace W. Hardy, Anna W. Ingersoll, George Demetrios, all of Phila.; Josephine Page, Washington; Franklin Watkins, Bryn Mawr, Pa.; Roy C. Muse, Jenkintown, Pa.; Clarence R. Johnson, Westville, O.; Marguerite Hubbard, Boulder, Col.; Grace Patterson, Hamilton, Ont.; Walter W. Josephs, Imyna, Del.; Kathryn L. Luke, Birmingham, Ala.; Eleanor Tingley, Wayne, Pa.; Lloyd R. Ney, Harrisburg, Pa.; William Weeks Hall, New Orleans, and Blise V. Moncure, Stafford Co., Va.

The Toppan Prize of \$300 was awarded to Richard Wedderspoon, Washington, D. C., the Toppan Prize of \$200 to C. Joseph Warlow, Phila., and those of \$100 each to Mildred Stern Miller, Chester Springs, Pa., and Frank Jirouch, Cleveland, O. The Academy has upon its roster some 250 students doing vital work in painting, sculpture and illustration as was shown by the annual exhibition of their work.

Contemporary Art of the Netherlands, represented by paintings and works in black and white, from the San Francisco Exposition, will be on view in the Academy Galleries during the Summer.

Eugene Castello.

DETROIT.

Herbert Adams, has presented to the museum the original full sized plaster model of his McMillan Fountain, erected in McMillan Park, Washington, D. C. The late Senator James McMillan of Detroit was instrumental in carrying out the plan for making the District of Columbia one of the most beautiful capitals in the world, and it is fitting that he should be honored by so chaste and beautiful a work, and that the model for the Fountain should find a permanent home in the Detroit Museum, the home city of Senator McMillan.

The Museum exhibits, to June 30, a collection of 44 watercolors by M. Charles Duvent, painter to the armies of France, already shown in N. Y. and noticed in the ART NEWS.

The exhibition of selected paintings by American artists closed May 27 and went to the Toledo Museum for the summer.

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SPECIAL ANNOUNCEMENT.
SUMMER ISSUES.

The AMERICAN ART NEWS will be published, as usual during the summer, monthly until Saturday, October 13, next, when the weekly issues will be resumed, and a new volume will begin.

The remaining monthly summer issues will be published on Saturdays, July 14, August 18 and September 15.

THE MAY BURLINGTON.

The May number of the Burlington has as frontispiece a XVII century portrait by an unknown painter, purchased some ten years ago by Mr. Robert Ross, the present owner, and Sir Lionel Cust has written the interesting text accompanying this admirable color plate. "Porcelain Figures after Balthasar Permoser" is the title of an article by Bernard Rackham on a group of white Fürstenberg porcelain, recently acquired by the Victoria and Albert Museum. E. Albert Jones contributes a paper on American Sheffield Plate and gives much critical information on the subject. "An Italian Salver of the XV Century" gives Osvald Sirén the opportunity to write a learned description of the work of Giovanni Boccatti. The front and back of this salver are shown on the plate illustrating the article. Herbert Cescinsky's "Furniture in the Port Sunlight Museum" gives an interesting account of some charming examples of XVIII century furniture. "Notes on Italian Medals" is the continuation of a series of articles by G. F. Hill, and is illustrated by a fine plate reproducing some of the most beautiful examples known.

The number closes with an illuminating article by Roger Fry entitled "Pictures Lent to the National Gallery," a theme that enables the distinguished critic to give some valuable appreciations of Rembrandt when commenting on the two examples of the great master's work, "Saskia as Flora" and "An Old Woman Reading," included in the collection loaned by the Duke of Buccleuch. Mr. Fry calls attention to an early work by Nicholas Poussin, lent by the Duke of Westminster, as "one of the most purely delightful works of a master who was not often in so genial a mood," and he goes on to remark upon the change that took place later in this artist's use of color. The picture in question, the "Holy Family," is reproduced by the plate accompanying the article.

A MISLEADING ARTICLE.

A writer in the Sunday Tribune of June 3 last, signing himself Denis Tilden Lynch (a name unknown in the art world) and under the somewhat sensational heading, "An Inside View of the Old-Master Business," wanders over nearly a page of space in a labored and unsuccessful effort to make the art public believe that there is a widespread business done in the forging and "faking" of pictures given to Old Masters. The writer attempts to prove his case by citing the recent and well known occurrences of the contesting by a St. Louis collector, through a N. Y. art firm, of canvases attributed to Rubens and Van Dyck, which the firm secured for the low figure of \$8,400 at the Volpi sale last autumn, and the still more recent and remarkable outcome of the suit over a disputed Romney in London.

From these two cases Mr. Lynch deduces, to his own satisfaction, that "for one false picture case that gets into the courts there are hundreds never heard of, as the collector of Old Masters, always wealthy (sic) and generally unwilling to let the public know he was fooled, buries his 'fake' picture in attic or cellar and says no more about it."

This is a good instance of the too hasty and ignorant writing on and criticisms of art matters and business that American dailies too often publish. Mr. Lynch does not appear to himself know the difference between a "fake" or "bogus" picture and one that is wrongly, and usually honestly, attributed. Few "fake" or "bogus" pictures, old or modern, are ever sold by any dealers or agents of any possible reputation or standing, and if so sold they are themselves deceived, which naturally does not often occur. The pictures attributed to Rubens and Van Dyck in the Volpi sale, and the canvas attributed to Romney, which figured in the recent suit in London, were in no sense "fake" or "bogus" works. They were not painted nor sold with the attempt to deceive. The "fake" or "bogus" picture, is one produced as a copy or in imitation of the work of a painter of reputation, and whose works have value, with the idea of deception. A picture produced by a pupil, follower or contemporary of an artist with no idea or thought of its being taken for or passed off as the work of the greater artist, is not a "fake" or "bogus" work. The European Museums are constantly changing the attributions of their pictures, sometimes from a lesser name to a greater—more often, from a greater to a lesser. The Volpi pictures are of the period and have the characteristics of the great painters to whom they were attributed. The purchaser had every opportunity to study them before the sale, and should have known that had they been considered as really painted by Rubens and Van Dyck, they would have been fought for, and brought ten times the amount paid for them. The picture attributed to Romney was bought and sold in good faith by the dealers upon the advice and testimony of the best authorities on the work of Romney in England, and when the work proved to have been by a lesser man, to the astonishment of these

and other authorities, and of the European and American art world—they at once agreed to repay the collector who had bought the work from them and all costs of the action, and were acquitted by the Judge of any possible wrong doing. The picture was not, as Mr. Lynch would seem to ignorantly assume, a "fake" or "bogus" one, but was a genuine example of the well known early English miniaturist, Ozias Humphrey.

So the two instances of so-called fraud, in "the Old Master Business," on which Mr. Lynch builds his entire article, fall to the ground, as neither had to do with "fake" or "bogus" works.

Another remarkable story, told by Mr. Lynch, which we frankly do not believe, is as follows, and we are surprised that so apparently reckless a statement should be made by any writer of standing in such a journal as the N. Y. Tribune.

"There is in New York City today a painter who stands at the top of his craft who in his student days in Paris was hired the better part of two years by an art firm of international repute to paint old masters. For his work he received \$50 a week. And there is another, who lives within a stone's throw of him, who received a similar offer and turned it down."

What "art firm of international repute" is there which would find it necessary, no matter how dishonest in its dealings, to pay any competent artist the beggarly sum of \$50 a week to do such dirty work. The "art firms of international repute" can be counted upon six or seven fingers, and it is unnecessary to name them. And who is "the artist at the top of his craft" who would admit his participation, even when a student, in such dirty work? When such slanderous and reckless statements are made, names should be given. Otherwise they can be considered as the attempt of a space writer, ignorant of his subject, to make a sensation.

There are "tricks in all trades" and the art trade is no exception. But there is a wide difference between "fake" and "bogus" art works, and those wrongly, if honestly, attributed. Those art lovers who patronize, as we have not ceased to urge our readers to so patronize, dealers and auction rooms who and which have not only standing and reputation in their communities, but are financially responsible, need not fear to purchase old or modern pictures from said dealers and in said auction rooms. If they are ever deceived and fail to get redress, we will gladly publish an exposure of the offending firm, even should they happen to be patrons of the ART NEWS, and aid in "putting them out of business."

OBITUARY.

Robert Baumgarten.

The death of Mr. Robert Baumgarten, a son of the late William Baumgarten, and Mrs. Clara Baumgarten occurred on Monday, June 11, at the Hotel Gotham.

Mr. Baumgarten was in the 31st year of his age, and a member of the firm of William Baumgarten & Co., 715 Fifth Ave.

His funeral took place on Wednesday afternoon from the residence of his sister, Mrs. Paul Reinhardt, 850 Park Avenue, New York. The interment was at Kensico Cemetery.

J. Liberty Tadd.

J. Liberty Tadd died in Phila., June 9, aged 54. Coming to this country from England with J. L. Wimbush, a painter, since then quite successful in London, Mr. Tadd, after a course of study in the Academy Schools, took up, under the direction of the late Charles Godfrey Leland, the teaching of applied art to schools and classes and was immediately successful in gathering about him a large group of persons interested in pottery, art metal work, and wood carving. Then followed his appointment of director of Industrial Art in the Phila. Public Schools. He was a lecturer of considerable repute upon the subject of manual training and created great interest in England in 1891 by his demonstrations of ambidextral drawing before the Royal Arts Society of London.

Joseph Clare.

Joseph Clare, a theatre scene painter, whose name was linked with many of the successful productions staged in the last fifty years in this city, died June 3, at Central Islip, L. I., aged 71.

He began his career as a painter of stage scenery when fourteen years old and was apprenticed to William Bronson, of the Theatre Royal, Liverpool. In 1871 he came to New York to direct the preparation of scenery for plays produced by Lester Wallack. His last work was in connection with James K. Hackett's production of "Othello."

Emmanuel Louis Masqueray.

Emmanuel Louis Masqueray, a distinguished architect and chief of design of the St. Louis Exposition in 1904, died in St. Paul, Minn., May 26 last, in his sixty-first year. A native of Dieppe, France, he came to America in 1887. He was unmarried, and was educated at the Ecole les Beaux Arts, Paris, winning there the Deschaume prize in 1879, the Chaudesaigues prize in 1880 and the gold medal in the Salon of 1883.

Soon after his arrival in this country he became a prominent architect. As chief of design of the St. Louis Exposition, he erected the Cascades, Colonnade of State and Pavilions, the Transportation, Agricultural, Horticultural and Fisheries and Forestry Buildings; also the Purchase Monument and twelve bridges.

He also erected many important structures including the L. I. College Hospital, Brooklyn; the Cathedral of St. Paul, the Pro-Cathedral of Minneapolis, the cathedral at Wichita, Kan., and the cathedral and St. Joseph's College, Dubuque, Ia.

He was a member of the Players Club of N. Y., the American Institute of Architects, the Architectural League of N. Y., and a charter member of the Beaux Arts Architects.

Should Art Sales be Arbitrated?

"One fact emerges from the proceedings in the case of the disputed Romney, and that is the extreme indiscrepancy, in the interests of the picture-dealing trade, of such a case being tried in the Law Courts. * *

"The question which occurs to us is whether it would be possible to have inserted in the agreements for the sale of important works of art a clause providing for arbitration in the event of any dispute subsequently arising in respect of their authenticity or otherwise. There might be some difficulty about the appointment of suitable arbitrators, but this difficulty should not be insuperable. As it is, a High Court Judge cannot usually be regarded as an ideal authority upon such a question as the authenticity of a work of art. An arbitration clause is now quite a common feature of other kinds of agreements, and the machinery of arbitration is specially provided for in the Arbitration Act. Such a case as the present as reported in the press, which naturally give prominence to "tit-bits" in the evidence, places the picture-dealing trade in a false perspective before the public eye.

—London Fine Arts Trade Journal.

[The above suggestion would seem to have much to commend it, but if it could be carried out, some time limit on such arbitration, it seems to us, would be necessary. It would be manifestly unfair for a purchaser, for example, to demand an arbitration on some object obtained five or even ten years previously. The late Mr. Pierpont Morgan's custom (which we understand has been adopted by certain now living American collectors), of withholding payment for any very costly art work or collection for a year after its purchase, might be a better one than an agreed on arbitration. Mr. Morgan once explained that his custom of a year's wait in payment was simply to give the "knockers" every chance—in the interest of both seller and buyer.—Ed.]

LONDON LETTER.

London, June 6, 1917.

Not for some years has litigation in connection with pictures created so much interest among the general public as the recent action, wherein Mr. Henry E. Huntington of N. Y. claimed damages from Messrs. Lewis and Simmons of New Bond St., in respect of the sale of a picture for £20,000, which he declared not to be by the artist stated by them, namely, Romney. More than a week passed in disputing its authorship and every day the court became more crowded and access to its proceedings more difficult to obtain. And this in wartime, when art is supposed to be taking a very inferior place in the interests of the majority! To me (and I believe that my own attitude is that of a good number of reasonable persons), the importance of the proceedings lay, not so much in the establishment of the picture as an authentic Romney or the reverse, but rather in the methods taken to prove and disprove the same. During the last few days, hours passed in fruitless talk from witnesses, who had no more claim to be considered as "experts" on the work of the early British portraitists than on that of our army and navy, and counsels' fees mounted and mounted, while Royal Academicians, after having described themselves as students of Romney, under cross examination, were obliged to admit that their studies dated from the beginning of the case! There were tedious anecdotes about Mrs. Siddons, which had had nothing whatever to do with proving either of the figures in the canvas to have been drawn from her and labored witticisms from the bench hardly furthered the proceedings. When Sir Luke Fildes gave it as his opinion that the picture "was by a good man" and the Hon. John Collier thought "it might be by a good artist," they can scarcely have been said to be giving vent to "expert" criticism and the further profundities of Sir E. J. Poynter could not have convinced the judge that these gentlemen possessed the necessary qualifications to render their evidence of much value! Because a man happens to be an academician, there is no reason for concluding that he is an authority on the work of past periods, and in controversial cases of this nature it seems futile to waste time on the consideration of any but the opinions of recognized "experts." In writing of this case, I am reminded of several other cases in which litigation has followed on the purchase of a work of art for a large sum of money. So long as inflated prices of this description continue, so long will disputes of this nature rage and the soundest advice to collectors on the subject is that they should buy with greater regard to the intrinsic merits of works of art rather than to attributed names. It is doubtful whether the sums prevalent to the works of Romney and his contemporaries bear much relation to their aesthetic value.

Justice Darling who presided, in his summing up, acquitted the Defendant art dealers of any possible intent to deceive and said no evidence was given to prove that the guarantee was not in fact well founded, but that there was never any kind of allegation of fraud or underhand dealing or dishonorable conduct whatever against the defendants, Mr. Lewis and his partner, Mr. Simmons.

"The case has been conducted upon the assumption that everything had been fairly done, that no one had expressed an opinion which was not his own honest opinion and the case has been very creditably fought by both sides. It was the defendant who took the first step in that. Many things could not have been given in evidence in this case if the strict rules of our law had been insisted upon, but the defendant said from the first that all he wanted to do was to arrive at the truth if it could be arrived at. He therefore took no technical objections. If he had taken them much of the evidence which was given on behalf of the plaintiff could not have been given. When it came to the plaintiff's turn to give way they acted in the same way, and therefore this case has been fought, not upon the ordinary somewhat narrow lines of evidence as they are laid down in English jurisprudence. It has been fought in the light of day. Everything that anybody knew was laid before the Court and the last light of all upon the picture has been thrown by the defendant himself through Mr. Leslie Scott, by the tracing of the original sketch, a photograph of which has been produced this morning. Therefore I think that the conduct of the case has been honorable to all concerned, and it is a satisfaction to know that a conclusion has been reached which must convince everybody, even, I should hope, Sir William Richmond.

Drawings by de Vysey.

I recently looked in at 160 New Bond St. to see the exhibition on at Dowdeswells' of de Vysey's series of drawings of "Columbine Love." This artist, who I believe to be a Belgian, draws very much on the lines made popular by Kirchner, and in looking at his work, I was put in mind of the inarticulate person who by way of criti-

cism under similar circumstances could only express her impressions by the remark of, "Well, if you like that sort of thing, it's just the sort of thing you'd like," which, though unacademic, really conveyed in a "futurist" sort of mode, exactly the idea which was in her mind. The artist is an adept in depicting a certain type of sensuousness in a particularly decorative fashion, his feeling for design is good and his color subtle. But there attaches to the exhibition less interest than that which distinguished the Show of Modern Belgian Art which was opened at the same galleries in the early part of May by M. Paul Hymans, the Belgian Minister to England. The latter exhibits mostly were executed over here by Belgian artists who have made England their home during the last three years and included some strikingly clever work. The names of Maurice Wagemans, Emile Claus, Victor Rousseau and Jules le Bruycker have become familiar to English art-lovers of late and the market for their work is steadily growing. On this occasion the proceeds were devoted to the British Red Cross Society.

Under the Chantrey Bequest four works have been purchased from the exhibits in this spring's Royal Academy—two from among the pictures and two from the sculptures. These are Lucy Kemp-Welch's "Forward—the Guns," Glyn Philpot's clever portrait study of "A Young Breton," and two marble heads, entitled respectively "The Sacristan" and "The Critic," and modelled by Edward Lanteri and C. Webb

the majority of us are woefully ignorant. The collection of ikons forms one of the most interesting features of the exhibition, showing how the traditional forms have been retained from the earliest times and incidentally throwing no little light upon the Russian character. To many the specimens of Russian enamel work, in their variety and technical excellence, have come almost as a revelation, while the beauty of the textiles used in the Court dresses on view demonstrate the admirable pitch reached in this industry by our Allies. The funds of the exhibition, which has been organized by Lady Muriel Paget, will go to help the hospitals instituted under her superintendence in Petrograd. L. G-S.

BOSTON.

Mr. Sargent's exhibition of watercolors (made in Florida during the past winter season) which opened last week at the Copley Galleries, is a notable show. One realizes that the artist enjoyed "doing" these watercolors, so joyous, free and spontaneous are they in execution. There is the hand of the master in them all. One cannot blame the painter for wishing to take these little excursions in watercolor to relieve his mind, if nothing more—after such "heavy" performances as his mural decorations for the Boston Public Library. (Our great capitalists all go trout fishing occasionally.)

As a matter of fact, Mr. Sargent was at Ormond the past winter painting the portrait of Mr. John D. Rockefeller, then at



THE DAIRD-SICARD CHILDREN.

Thomas Sully.

Recently sold to Mr. Albert Rosenthal of Phila.

Gilbert. Special satisfaction is felt at the recognition accorded to Glyn Philpot, whose forceful work is by no means carried out on distinctively Academic lines.

The New Sotheby Salerooms.

Whitsuntide has seen an important event in the saleroom world, namely the migration of the old-established firm of Sotheby, Wilkinson and Hodge from Wellington Street, where they were established for a century, to new and considerably more commodious premises at 34 New Bond Street, W. They have arranged to inaugurate their new home with a series of most important dispersals, of which one of the first will be that of a very choice collection of English engravings of the XVIII century, among them some notable color prints by Bartolozzi. In July will come the sale of the sixth portion of the Huth Library, including Illuminated Psalters and Manuscripts of Petrarch, XVI century Portolani, containing early maps of America, and some rare Early English books, while the same month will see the sale of some magnificent suits of armor belonging to Winton House (the seat of the Earl of Pembroke and Montgomery), as well as of one of the finest Dürer drawings offered for acquisition during recent years. Mantegna's "Judith and Holofernes" and Rembrandt's Portrait of His Mother Reading, both of which are reproduced in Captain Wilkinson's Catalog of the Pictures at Wilton, will also figure in this sale, together with works by Giotto, Verrocchio, Filippino Lippi and da Vinci. It is interesting to note that the suits of armor are those worn by de Montmorency, Constable of France, and Louis de Bourbon, when captured in 1557 at the Battle of St. Quentin.

Display of Russian Art.

The Grafton Gallery is now occupied with a Russian Exhibition which is intended to familiarize Londoners with Russia's art as well as with matters relating to her industries and social life, a matter on which

the Hotel Ormond with a retinue of attendants and secretaries! One does not need to see this portrait to write it down as a magnum opus, when one considers both the subject and the painter, and last, but not least, the financial compensation which it is rumored the artist received for his work!

Walter Gilman Page has been showing some of his interesting portrait heads at his Fenway studio. Beauty of tone, refinement, and warmth of coloring are all evident in these charming studies, which someone has aptly compared to the work of the XVIII century Englishmen.

The poor children of Boston are to have a little art museum of their very, very own, according to plans announced by the "Settlements Museum Association." It is to be built on land of the South End Music School at 32 Rutland Street, and is to have the co-operation of the Museum of Fine Arts. The coming generation in Boston is, at last, to be truly artistic, let us hope!

Mr. Desmond Fitzgerald has written and privately printed a handsome volume devoted to the biography of Dodge Macknight. Mr. Fitzgerald was one of the earliest appreciators of Mr. Macknight's art, and his own art museum in Brookline contains above fifty examples of the painter's work.

The School of the Museum held its 41 annual exhibition of students work last Geo. Washington.

Awards to Milwaukee Artists.

At the recent exhibition of works by Wisconsin painters and sculptors, in the Milwaukee Art Institute, the following awards were made: The medal of the institute to Albin Polasek for his work in sculpture entitled "Boy and Butterfly"; hon. mentions to Albert H. Atkins for his "Spirit of the Sea," to Mabel Key for her painting of "Azaleas and Cinerarias," to Gustav Moeller for his "Meadows in Spring," and to Adolph A. Shulz for "Moonlight and Mist."

PARIS LETTER.

Paris, June 6, 1917.

Three artists possessing very notable talent, Frank M. Armington, a Canadian, and Clarence Gihon and Edwin Scott, Americans, have the honors of an exhibition all to themselves at the Petit Galleries from May 25 until some time this month. They have devoted themselves chiefly to town and country landscapes. Mr. Armington, in both oil and watercolor, has ably recorded some of the most impressive aspects of Paris. The same may be said of Messrs. Gihon and Scott, although each of the three artists sees the same or similar things entirely with his own eyes; in other words, shows a marked individuality of conception and treatment, as to all the subjects that he undertakes. It is more needful for a painter to have the soul of a poet, if he is to show on his canvas the real visual value of certain parts of the physiognomy of a city, than it is if he simply concerns himself with the features of natural scenes. But there will also be some admirable rustic landscapes in the exhibition, of which I shall speak more in detail hereafter.

The sale of the library of Raoul Pugno at the Hôtel Drouot was rather interesting, as much for the moderation of certain of the prices as for the exaggeration of the others. There were few remarkable volumes offered. Beaudelaire's morbid and depraved "Fleurs du Mal," illustrated by Charles Schwabe, edition of 1900, brought \$148; the same author's translation of fifteen of Edgar Allan Poe's tales (Paris: printed for the Amis des Livres), with 15 large original etchings by Louis Legrand, unbound, \$418; "Poèmes Saturniens," by Paul Verlaine, first edition, 1867, \$88.

A very rich collection of engravings will soon be sold at auction, including reproductions of pictures of important eighteenth century painters, by famous masters of the burin, such as Demarteau, Bonnet, J. B. Huet, Antoine Watteau, F. Boucher, Thomassin, Liotard, Crépy, Cochin, Caylus and Huguier. At the same time will be offered paintings and drawings by Eugène Delacroix, Huet, Ingres and Théodore Rousseau.

An effort to revive the art of printing upon cloth, begun ten years before the war, has reached a high stage of excellence, as is proved by a capital exhibition in the Marsan pavillion of the Tuileries. The engraving from which the impressions are taken are upon wood. One is struck by the degree and variety of beauty attained. The very roughness of the surfaces receiving the impressions affords unexpected effects, not obtainable under any other conditions. The designs are borrowed from many of the great painters. The printed cloth is used in various ways for interior decoration. Public interest in this renaissance of a once greatly prized art has shown itself to be unusual.

The distinguished Portuguese artist, Columbano, has just presented a fine example of his work to the Luxembourg museum, a painting on wood representing a genre interior, very characteristic and rich in color. Senhor Columbano was asked to sell one of his pictures to the state, to be placed in the Luxembourg galleries. His response was a gift. The present Portuguese school of painting deserves greater attention than it has received.

At the Cercle de l'Union Artistique on the Place de la Concorde, the annual exhibition is more distinctive than usual. Many of the most notable living artists are represented. There is a sensational picture by Roll, "The Call to Arms," and a new portrait of a general by J. F. Boucher, who is as indefatigable as he is successful in his work as official painter to the museum of the French army. B.-D.

At the Satinover Galleries.

A number of interesting paintings by foreign artists have recently been received at the Satinover Galleries, 3 W. 56 St., where they are now on view. Of interest among the new acquisitions is a painting entitled, "A Young Lady Reading a Book," by Adrian Isenbrandt. The picture is a typical example of the artist's work in portraiture, and is notable for its refinement, rich color and tonal quality. The young woman, evidently a patrician, is intently engaged reading a book, and her tulle head-dress of the period is ornamented with a diadem and a string of pearls.

This picture was formerly in the collection of the Marquis Spinola of Genoa. Isenbrandt was a contemporary of Gerard David, and is represented in the Van Horne collection of Montreal, and the large museums.

Among other pictures displayed are "Ancient Italy," by Claude Lorraine, "St. Jerome in the Desert," by Mansueti, of the early XVI century Venetian school, and a view of Venice by Canaletto, from the collection of Baron Lazzaroni, of Rome. In writing about this painting, Mr. Osvald Sirén, who compiled the catalog of the Jarves collection, of New Haven, Conn., says: "The work is undoubtedly by Canaletto, and not by his pupils. It is rare to find a Canaletto of this quality in the market."

CLEVELAND.

A remarkable first year story was told at the annual meeting held at the Cleveland Museum, June 7, the anniversary of the opening of the building to the public.

Visitors during the year totaled 376,459, averaging 1,032 a day and 4,333 on Sundays. Gifts in money and art objects amounting to \$2,500,000 at a conservative estimate have been added during the twelve months, and valuable acquisitions secured in London and Paris, and soon to arrive, were reported by Mr. Langdon Warner, head of the field work. The membership endowment fund has reached over \$55,000.

The museum's steadily increasing value as an educational factor, as shown in the story of co-operation with the public schools, Western Reserve University, the Cleveland School of Art, public library, women's clubs and other organizations. Grade school pupils come regularly in large numbers to draw in the children's room, and the oriental and other collections owned by the museum furnish constant inspiration to students of design.

At the School of Art, which has just closed a successful year, the annual exhibition of work is of a grade which strongly supports Dr. Henry Turner Bailey's claim that the talented children in the public schools have close at hand the opportunity for their best development. Dr. Bailey has nearly completed his study of the School of Art, for which he came here from Boston, six weeks ago, and between times has given a number of rousing talks on city planning, art in every day life, and the tremendous importance of conserving home talent. "With the world's finest designers and trained craftsmen asleep under Belgian sod, where is America to get beautiful things if the talented children, the state's greatest asset, are allowed to slip out of sight?" he argues.

The Alumni dinner of the School of Art was marked by the presentation of a beautiful fountain which will occupy a niche at the entrance of the building. The design, by Herman M. Matzen, head of the sculpture department of the school, is that of a keen-eyed, eager faced youth of Renaissance mold, one hand resting on a water jar, which stands half his height. The fountain was the gift of the alumnae association and will be cast in bronze.

The official exhibit sent from Persia to the San Francisco Exposition and in charge of Dr. Ali Kuli Kahn, Persian Commissioner General, has been secured by Mr. George F. Gage for display at his gallery during July. The exhibition is said to be the finest ever sent out from Persia to any Exposition, and has heretofore been shown only at public museums. Dr. Kahn will give several art lectures during his stay.

The Appui des Artistes is now holding an exhibition at the Gage Gallery for the benefit of the families of French artists deprived of work during the war. Bronzes by Malvina Hoffman and E. McCarton are striking features of the display, which includes drawings by many noted French artists and paintings in oil of Italian gardens, the work of Ernest Peixotto. A. C. Wyatt, English artist, is showing a roomful of brilliant watercolors of English gardens.

A live and vigorous display of new oils was that of the Cleveland Society of Artists, recently shown at the Korner & Wood Gallery. Paintings of Gloucester Harbor by F. C. Gottwald, a Kerry Coast, Ireland, marine, by Hugh Huntington Howard, Italian scenes by Ora Colman and landscapes by William Edmondson, Charles De Klyn, Charles Shackleton, Ernest Zarsky, William George Reindel and landscapes by William J. Edmondson, and by F. W. Simmons made up the larger part of the exhibit. Hermann N. Matzen, W. A. S. Frank Jirouch and J. Fillous showed sculptures.

The Museum has secured the J. W. Alexander exhibit for July, when the retrospective exhibit from the Luxembourg will also be here. War posters sent the Government and loaned from the French and British collection of F. S. Lahm of Canton, O., are at present the Museum's newest display.

Jessie C. Glasier.

Statue of Alexander Hamilton.

James Earle Fraser, of N. Y., has received a commission to design a statue of Alexander Hamilton, to be erected as a memorial in Washington, D. C. According to the Treasury Department at Washington, the donor is a patriotic American woman of N. Y. The statue will be erected upon the south plaza of the Treasury Department. For years an attempt has been made to erect a memorial to Hamilton, but without result. In March, 1909, Congress appropriated \$10,000 for the preparation of the site. The site was chosen by Secretary McAdoo, and has been approved by the Fine Arts Commission.

BUFFALO.

The eleventh annual summer exhibition of selected works by American artists is now on at the Albright Gallery.

CINCINNATI.

The 24th annual exhibition of American art, now on at the Museum, is one of the most interesting of recent years. Among the impressive canvases are Robert Henri's intensely alive portrait of the Cincinnati, Mrs. Charles Wiedemann, Arthur B. Davies's "Castalio," which breathes forth a beautiful melody, a heartily felt, feminine delineation by Edmund C. Tarbell, W. H. K. Yarrow's ambitious, powerful figure of a "Reclining Nude," and L. H. Meakin's vast mountain range in British Columbia. Ernest B. Haswell's handsome MacDowell medallion, presented to the MacDowell Club by Dr. Philip Ogden, is shown among the small group of sculptures.

Frank Duveneck and L. H. Meakin have presented a group of 24 etchings to the Indianapolis Museum. Besides their own, the collection includes a number of examples of several of Duveneck's strong, early pupils. Mr. Duveneck will divide his time between Gloucester and California this summer.

Clement Barnhorn has just completed a relief, comprising fourteen life-size figures, of the Assumption of the Virgin. The effect of the work as a whole is one of quiet beauty and grandeur. The work was made for the Covington Cathedral where it will be placed on the outside of the building, the unveiling taking place August the fifteenth.

Norbert Heermann held a "one-man" show at the Closson Gallery recently and sold seven of his oils, painted in Colorado last summer.

Mrs. Frances Wiley Faig's strongly individual series of mural decorations for the Engineering Building of the University were recently formally presented.

Edward C. Volkert has returned to his Avondale studio here.

Norbert Heermann.

INDIANAPOLIS.

The special exhibition now at the John Heron Art Institute includes a group of pictures by Monticelli, and the recent work of a number of Milwaukee artists—Emily Grooms, Frieda Guyler, Mable Key, F. Sticuzzo.

The recent acquisitions of the John Heron Institute include "A Restless Sea," by Edgar Payne, "Twilight in January," by Clifton Wheeler, and "Valley of Darro," by John Stacey, the gifts of Mrs. James B. Sweetser, a local connoisseur, and art patron. The society of Daughters of Indiana in N. Y. presented the museum with a "Marine," by Susan M. Ketcham, a well-known Indiana artist living in N. Y. Other acquisitions are, "Winter in Daleclaria," by Anselm Shultsberg, "Swedish Peasant Girl Water Carrier," a bronze by Ruth Mills, from the Swedish exhibit, and "Sunset Red and Gold," by Henry W. Ranger.

The auction of paintings June 1, donated by the Indiana Art Society to the Red Cross funds, resulted in higher prices than was anticipated, some bringing 50 per cent. more than catalog price. The net sum realized was \$2,241.60.

LAFAYETTE (IND.)

The ninth annual exhibition of the Art Association of Lafayette, now on, deals primarily with Indiana and a few foreign artists. Henry O. Tanner of Paris, France, shows two paintings—"Rachel" and "The Shepherd." Lawton Parker, is represented by "Mother and Child," and Frederic C. Frieseke by "In the Sun." Among other important works shown are two unusual Indian studies by E. Irving Couse, and a French study by Julian Rix. Four Bundys, one recently purchased by the John Heron Art Institute are in the collection, and three nature studies by Wesley A. Schwarm of N. Y., but formerly of Lafayette. The Indiana works include William Forsyth's "The Red City," three examples of T. C. Steele and a portrait of Otis Skinner by Wayman Adams. Robert Grafton is showing a collection of 35 pictures done at New Orleans the past winter. Especially interesting is the "Sand Dune Series," by Flora McCaig of Chicago. The local exhibitors are Laura Fry, C. H. Benjamin, Emma Murray, Estey, George Wilstach, Mary E. R. Ross, Margaret Weaver and Anna Wurster.

At the conclusion of the exhibition, the association, which numbers more than 1,000 members, will buy one picture from the present collection to add to its permanent gallery.

Buys "The Queen's Pheasants."

"The Queen's Pheasants," a painting by F. S. Church, has been purchased by Col. Anthony R. Kuser, of Bernardsville, N. J. The picture represents a girl seated upon the ground with a golden pheasant perched on her right hand, with others grouped around her.

The picture, which has been recently exhibited at the Knoedler Galleries, is destined for the Pheasant Room of Col. Kuser's Bernardsville residence.

ART SALES IN EUROPE.

London.

Following the important sale of the Hope heirlooms at Christie's, the notice of which appears elsewhere in this issue, will come on July 5 to Sotheby, Wilkinson and Hodge's new art rooms at New Bond St., London, the auction of art properties of the Earl of Pembroke, removed from Wilton House, and which include some of the finest drawings extant by Giotto, Durer, Verrocchio, Lippi and Leonardo da Vinci, famous paintings by Rembrandt and Mantegna and some superb suits of old armor.

The catalogs of these important sales can be seen at the Art News' office.

The Beecham Sale.

As regards the sum total, the recent Beecham sale exceeded expectation, for even the most optimistic of prophets hardly imagined that the pictures, so comparatively few in number, would reach as much as £97,000, of which £27,646 was represented by 12 Turner drawings and £12,000 by 9 Morlands. The biggest price yet given for a De Wint was reached by the 1,900 guineas paid for his "Cookham" by Mr. A. H. Smith, who was also the purchaser at 5,300 guineas of Crome's "Woodland." The unexpected happened when Turner's oil painting of "Walton Bridges" went for £3,500, just half the amount it made thirteen years ago. This, as a matter of fact, is not what is known as a "dealer's picture," for the market for this particular type of work is exceedingly limited. A feature of the sale was the large number of private persons who were bidding on their own account. On the other hand, a number of dealers had been specially commissioned by their clients to bid for them. Mr. Lockett Agnew, who was responsible for the sale of a number of the Turner drawings to the late collector, was himself a large buyer of the selfsame pictures at this sale.

A Salesroom Surprise.

Still another salesroom surprise took place at Christie's in May, when the unexpectedly high price of 1,750 gns. was paid by Mr. J. R. Thomas (in competition with Messrs. Stoner) for a pair of fine Delft dishes, which had been included in a small porcelain sale, otherwise of no great importance. The dishes measure 15½ inches in diameter and are painted with figures of gods and goddesses in rich colors, with gold decorations and are the work of Adrian Pynaker, the XVII century artist. Gems of Delft seldom find their way into the open sale room, for Dutch collectors see to it that they do not leave the country of their origin. Also directors of public museums are always on the lookout for the acquisition of any rare examples which may be for sale.

Byron Letters to be Sold.

A collection of 29 autograph letters of Lord Byron, and said to be unpublished, will be sold at Sotheby's in London, July 2. One of the series is dated Newstead Abbey, Sept. 15, 1811, and is addressed to his friend R. C. Dallas. It relates to the manuscript of "Childe Harold." Another letter, Oct. 5, 1814, to J. Perry, editor of the Morning Chronicle, is relative to the denial of his engagement to Miss Millbanks, afterward Lady Byron.

Paris.

Paris, June 6, 1917

Interest in art sales has relaxed somewhat, and the later prices, as a rule, have been anything but excessive. In the Max collection, sold at the Petit Galleries, there were only the following worthy of special note: Paintings—Ziem, Venice, \$1,290; Charles Jacques, "Rentrée du Troupeau," \$1,780; Boudin, "Mouth of the Scheldt at Antwerp," \$1,370; Detaille, "Huzzar of the First Empire," \$680; Van Goyen, "Château-Fort au Bord de la Meuse," \$3,120; Teniers the younger, "At the Tavern," 9x7, \$506; "The Guard-Room," 13x9, \$2,240; "The Smokers," 7x6, \$790; Jean Steen, "The Old People's Dance," 12x10, \$1,030 (bought by Mr. Hamburger); Thomas de Keyser, portrait of an old woman and portrait of a man, \$3,450; Boilly, "An Authoress," \$3,320. Watercolor—Ingres, "Virgin and Child, Worshipped by St. Anthony of Padua and St. Leopold," \$1,470.

The Bernheim-Jeune Sale.

Because of the prominence of the late Alexandre Bernheim-Jeune in the commercial sphere of art, the sale of his pictures and statuary at the Hôtel Drouot attracted extraordinary attention. But it was in a great degree disappointing. The collection, in the first place, was far less rich than might have been expected in the case of a man with unexceptionable opportunities. He had been in the art trade a great many years, and had been in close contact with such men as Gustave Courbet, Théodule Ribot, Whistler, Carrière, Pissaro, Claude Monet, Sisley, Renoir and Cézanne. He had been from the beginning one of the strongest believers in impressionism, and

his belief manifested itself in a most practical way. Yet his collection was not remarkably representative of any of these artists. It, indeed, had an almost accidental character. The chief prices were the following: Claude Monet, "Le Chemin du Village," \$3,080; "Le Printemps à Giverny," \$1,650; Renoir, "Jeune Garçon," 15x13, and "Au Café" (portrait), 14x6, each \$1,820; Henner, "Salomé," 37x25, \$1,120; Corot, "Montgeron, Plain with Cows," about 9x14, \$304; "Souvenir of the Environs of Amiens," about 8x13, \$347; Joseph Bail, "Dans la Lingerie," \$660; J. V. Bertin, (a very fine example), "Calypso's Isle," about 50x78, \$66; Carrière, "A Little Girl Holding an Album," \$224; Jules Chéret, "Danseuse," \$304; Courbet, "Landscape," 13x18, \$130; J. L. Forin, "Dans les Couillises," \$770; A. Guillaumin, "Croissant, le Pont Brigid," \$506; Th. Ribot, "Le Sermon," \$790. Watercolors—Cézanne, "Fruits on a Sideboard," 19x25, \$3,326; C. Pissaro, "In the Village," 10x9, \$324; Rodin, "Nude Woman," 12x11, \$85. Bronzes—Barye, "Lion Walking," \$312; Rodin, "The Genius of War," \$3,265; "Wood-Nymph," \$902; "Kneeling Woman," \$858. Both of the Claude Monet pictures were bought by Durand-Ruel, and Renoir's "Au Café" and Cézanne's still-life watercolor by the sons of Alexandre Bernheim-Jeune. The small Renoir canvas will be presented to the state for the Louvre museum, as a memorial of Alexandre Bernheim-Jeune.

Some High Prices.

A gasp of wondering envy has gone forth from the art dealers of Paris on learning the price brought by the fine Corot at the Coleman sale, "The River Border," \$25,900. Mr. R. H. Tripp was the buyer. He gave almost double the value at which the picture had been estimated by "experts"; yet, even so, it would probably have fetched a much larger sum in New York. There were two other Corots in the sale: "A Wooded Landscape," \$3,340, and "Pond and Birch Trees," \$2,700. Mr. Tripp purchased also "A Pasture," by Charles Jacques, \$3,720, valued by the "experts" at \$5,500. A celebrated picture by Daumier, "The Third-Class Carriage," was sold for \$4,660; "Pasturage," by Diaz, \$1,540, and "Dogs in the Forest" and "Turkish Children," by the same artist, \$1,760 and \$2,860 respectively; a Courbet, "The Water Mill," \$1,000; a Daubigny, "The River in the Valley," \$1,760; a bronze by Barye, "A Tiger Surprising an Antelope," \$1,160.

Art News via Paris.

Under the heading, "Important Purchases," the following information on the subject of Mme. Louis Stern's recent sale of part of her collection is given in the last issue of "Le Cousin Pons" of Paris. A life-size bronze bust of Pierre d'Arezzo (l'Arétin) by Lombardi, from the collection of M. de Miller Aichholz, which brought \$16,210 in Paris in 1910, has been purchased by Mr. Henry C. Frick. The same purchaser has also acquired from the Baron Maurice de Rothschild a bust of Antonius Gallus, a XVI century Venetian work, sold for \$37,000 at the Seillière sale in 1911 to an agent representing the Baron who has now ceded it to Mr. Frick through an American dealer. Another, and still more sensational purchase by the same collector, is that of a fine suite of tapestry furniture, after Boucher, formerly in the possession of the family of the Duke de Gramont, and which the Baron Maurice de Rothschild had bought from the old firm of Seligmann frères for \$120,000. The report is that Mr. Frick paid \$300,000 to the Baron de Rothschild for this suite.

Other interesting purchases mentioned by "Le Cousin Pons" are: Several fine XVIII century tapestries from a château in the south of France, acquired by M. Stettiner for \$60,000; and two beautiful suites of yellow laque furniture, bought by M. Arnold Seligmann from Mme. Heuzey, for a sum supposed to be about \$12,000 or \$13,000.

The best prices of the season at public sales were given recently for objects in the collection of the Duchess de Trévise. The most notable ones were as follows:

Pictures—Prudhon, pastel portrait of the Empress Josephine (sold for \$1,780 at the Laperlière auction in 1877), \$13,200; Hubert Robert, "The Mill," \$10,000; "The Kite," \$5,500; "The Swing," \$4,620; "The Canal," \$3,630; "The Terrace Road," \$2,860; Louis Moreau, watercolors, "Promenade in the Park" and "The Bathing Hour," \$4,400; Ziem, "Venice," \$10,780.

Tapestries—Gobelin's series called "The Portières of the Gods, after Claude Audram; "Jupiter or Fire," \$15,200; "Saturn or Winter," \$10,270; "Neptune or Water," \$12,650; Gobelin's "Bonaparte on Mount Saint-Bernard," \$6,820; Beauvais portière, after Oudry, \$3,450; XVII century Brussels, a sacrificial scene and the apotheosis of Titus, \$11,260.

In another sale two XVII century Brussels tapestries, after Charles Le Brun, "The Battle of Arbelles" and "Alexander the Great," fetched \$4,620 and \$2,200 respectively.

The last remnants of Henri de Rochefort's once very valuable art collection have just been sold for a very small sum.

MacDowell Club Sales.

The works sold at the recent spring exhibitions of oils and sculpture and the annual water color and drawing exhibition at the Mac Dowell Club were Wilford S. Courow's, "Macdougall Alley," Valetta H. Bissell's "Young Fisherman," Oliver N. Chaffee's "Hills" and a "Sketch," Alice Judson's "Little Red House," Robert Henri's watercolor "Russian Dancers," John Sloan's etching "The Picture Buyer," Margery A. Ryerson's etching "Child Sleeping," Francis S. Humphrey's "Landscape," Virginia S. McKee's "The Bird" and Jo L. G. MacMahon's "Here We Go," "Looby Loo."

Lincoln Portrait Brings \$45.

At a sale of autographs and other literary material June 8, in the Walpole Galleries, 39 E. 49 St., a full-bust pencil portrait of Abraham Lincoln brought \$45 from a Wall street man, whose name was withheld. The portrait was done by F. B. Carpenter, who spent six months in the White House studying and sketching Lincoln for his painting, "Signing the Emancipation Proclamation."

Artists' Sale Successful.

William A. Coffin, chairman of the American Artists' Committee of One Hundred and honorary president of the *Fraternité des Artistes* of Paris announces that the net proceeds from the recent sale at the American Art Galleries of works contributed by American artists for the benefit of the American relief fund for families of French soldier artists, were \$12,000, all of which has been cabled to Paris.

The result of the sale would not have been as good had it not been for the American Art Association, which gave the use of its galleries and facilities free of charge and other firms and individuals that did work in preparation for the exhibition, as also the *AMERICAN ART NEWS*, which gave valuable publicity to the event.

It is proposed to put the American Artists' Committee of One Hundred, which now has 167 members, on a permanent basis for five years from July, with an annual minimum contribution. It is also proposed to form a large auxiliary committee, to be made up of friends of France and of Art, the nucleus of which will be the contributors to the fund who are not artists. It is hoped in this way to obtain a regular annual income for the *Fraternité des Artistes*, which will be devoted espe-

cially to the care of children of the French soldier-artists and other dependents.

Up to date, including the \$12,000 above mentioned, the American committee has sent \$43,000, to the *Fraternité des Artistes*.

Sale of Early Americans.

At the sale of the Harned collection of paintings, May 28 and 29, at the auction rooms of Stan. V. Henkels in Phila., the highest figure noted was \$2,400 for a Gilbert Stuart portrait of Washington, the face partly restored, to a purchaser whose name was withheld by the auctioneer. The same picture was in a sale at the same rooms last February when it was announced as having been sold for \$1,900. Charles Wilson Peale's portrait of Thomas Jefferson fetched \$1,900 and a portrait of Washington by James Peale, formerly in possession of the Shippen family, was sold for \$400, both to unnamed buyers as was another Washington portrait by John Singleton Copley which fetched \$400. A portrait of Dr. John Hunter by Thomas Sully sold to Doctor Stern for \$475, was painted from the original by Sir Joshua Reynolds. A portrait of Washington, attributed to Adolph Ulrich Wertmuller, went to Gilbert H. Parker for \$90. Albert Rosenthal was the purchaser of Sully's "Murder of the Innocents" for \$190 and "Head of an Old Man," by the same artist for \$180. "King Lear," by Sully was sold for \$200. "Tom Paine," by Bass Otis went to Chas. X. Harris for \$325. A portrait of Chief Justice Roger Brooks Taney was acquired by the Rosenbach Galleries for \$350 and was the work of Emanuel Leutze. Benjamin West's "Judgment of Paris," fetched \$680. Mr. Bonner purchased a fine "Cow at Pasture," by Anton Mauve for \$210, a landscape by the same artist, "A Stretch of Meadow Land," fetched \$475, and a "Prize Cow," was sold to "Mr. F." for \$200. Mr. Charles Adamson, purchased Birge Harrison's "First Communion Day in France" for \$235.

An ivory miniature of "Henry Beck" of New York and Philadelphia, by James Peale was sold for \$300 to Mr. William R. Hearst. Mr. O'Reilly purchased for \$500 a miniature of "Captain Samuel Rinker," the hero of Red Bank, name of artist unknown, mounted in a gold and jeweled frame with a lock of the sitter's hair. An original portrait in crayon by St. Memin of Richard M. Johnson, one time vice-president of the United States, was sold to Mr. Wm. Macbeth of N. Y. for \$260.

CORRESPONDENCE**The Arts Federation Convention.**

Editor *AMERICAN ART NEWS*:

Dear Sir:

A few words dropped in your last number concerning the recent convention in Washington, of the Federation of Arts, makes me feel that it is timely to make some comments on the affair, which will be plain, but are not meant unpleasantly.

1. There were too many papers read, practically only one discussed, and that simply because Mr. Breck of Minneapolis asked why discussion, spoken of in the circular, was not held.

2. The papers, with three exceptions, dealt with no live issues.

3. There were many directors of museums present, but only three artists of national reputation, as far as the writer saw, attended the affair.

To sum up, the whole affair was overloaded with papers read, and extremely lacking in *living, breathing*, art life. It is a well known fact that the Federation of Arts exhibits are not up to the standard. This will bring a protest, but it is a fact. The selection of pictures is not made by committees in the various cities, from which the pictures are drawn but by the secretary, who is over-worked as it is. If the Federation is to be more than a name, it must have some new blood, and real artists blood in it at that. As it is, it is in danger of becoming a "mutual admiration society." Three papers in three days is all the delegates could digest, and it was noticeable that quite a number cut out a large part of the program as it was. It is all very well to publish in the press that such and such papers were read, but if those papers are not digested, discussed, and talked over, they are of no avail. Nor is it of any use to say nothing of lack of manners, for an elderly delegate to get up and say that everybody is on the wrong track, with the exception of the previous speaker, with a play to the gallery about "Mommer and Baby," and such-like twaddle. Children should be taught about art, but if grown people have no chance till they are grown up to learn about it, it is not right to say practically that unless you are a child, you cannot begin. There are several very famous artists on the lists who did not begin to paint till

they were forty. It is the way people are taught to *see*, not their *age*, that counts. Boston, June 5. A Delegate.

Those Phila. Historical Portraits.

Editor *AMERICAN ART NEWS*:

Dear Sir: Inasmuch as my friend Albert Rosenthal, of Phila., was recently put under suspicion regarding certain portraits copied in France, for Independence Hall, and since a suspicion when allowed to smoulder may break out at anytime, I have written to Hon. Hampton L. Carson, chairman of the Commission of Independence Hall, whose reply either as a whole or in part I will ask you to publish and thus exonerate one of the cleanest and straightest men that I know in the profession.

Very truly yours,

Orange, N. J., June 11. Henry R. Poore.

Mr. Carson's Letter.

My dear Mr. Poore:

A reply to your letter has been delayed by my absence from the city, and I trust that my silence, entirely involuntary, has not been misinterpreted.

Any imputation on the good faith of Mr. Rosenthal would be unjust and untrue. I have known him for more than 30 years intimately. His character and manliness and truthfulness are beyond question. I resent with all my strength the idea that he would or could be guilty of imposing on the confidence bestowed on him in sending him to France to copy pictures in galleries, both public and private. He went under the auspices of our commission in Independence Hall, with the knowledge and active assistance of Ambassador Jusserand, and carried letters of introduction with him to those who had knowledge of the whereabouts of the portraits of which we desired copies. He had an authenticated list of the names of the officers of France who served in the American Revolution, and every precaution was adopted to ascertain the authenticity of the portraits. To intimate that he was capable of abusing that trust or imposed on our credulity is an inconceivable outrage on his honor, which no one who knows him would tolerate with patience.

There will be a careful report made in due time upon the matter of the pictures in Phila., but in the mean time, no one should be permitted for an instant to challenge Mr. R.'s good faith.

Very sincerely yours,

Phila., April 30. Hampton L. Carson.

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Kennedy & Co., 613 Fifth Ave.—French and Dutch prints. Audubon's American birds, engraved by Havel.

Knoedler & Co., 556 Fifth Ave.—Summer exhib'n of paintings by American artists. Portraits by Piero Tozzi du Ruvo, through June 23.

Lewis & Simmons, 605 Fifth Ave.—The Denbigh Van Dycks.

Macbeth Galleries, 450 Fifth Ave.—The Liberty Loan exhib'n, through July 1.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25c., free other days. Special exhibition of painter etchings and engravings of the XIX century.

Milch Galleries, 108 W. 57 St.—Exhib'n of paintings by 19 American artists, to June 30. Summer exhib'n of American paintings, July 1.

Modern Gallery, 500 Fifth Ave.—Exhib'n of drawings, through June 30.

Montross Galleries, 550 Fifth Ave.—Paintings by group of 10 modern American artists.

National Arts Club, 119 E. 19 St.—Members sketch exhibit, through summer.

New York Public Library—Spring Print display of recent additions in the Stuart Gallery (room 316), prints, drawings, and etchings, including examples by Méryon, Whistler and Haden; lithographs by Pissaro, Brangwin and Odilon Redon; original drawings by Mauve, Rodin, I. Isabey; prints by Durer, Rembrandt, Debucourt, etc.

Print Gallery, 707 Fifth Ave.—Drawings by Louis Raemaekers, never before shown, for benefit of American Red Cross; admission: 25c. morning; 15c. afternoon.

Satinover Galleries, 3 W. 56 St.—Old Masters.

Snedecor & Co., 107 W. 46 St.—Annual exhib'n. Sixteen pictures by Inness, Blakelock, Whistler, Wyant and Homer Martin, through summer.

Touchstone Galleries, 118 E. 30 St.—Paintings by modern American artists. Chalk drawings of a child at play, by Van Deering Perrine. Garden exhib'n.

Wanamaker's, Broadway and 9 St.—Exhib'n of Spanish antiques, on fourth floor, old building.

CORRESPONDENCE.

(Continued from page 7)

More Lafayette Portraits.

Editor AMERICAN ART NEWS:

Dear Sir:

In your issue May 19, last, page 4, under the caption "A Portrait of Lafayette," the statement to the effect that the portrait on exhibition in N. Y. is "the only portrait known to be in existence of the Marquis de Lafayette," should be corrected for the information and benefit of your readers.

Lafayette had two life size portraits painted by Ary Scheffer, and on his visit here in 1825 he presented one to the Gov-

ernment, and it now hangs over the desk of the Speaker of the House of Representatives in Washington. The other, Lafayette presented to the Municipality of New Orleans and it now hangs in the Mayor's parlor, City Hall. The portraits are composed alike, and it is not known which was painted directly from life.

There is also a bust portrait of Lafayette in New Orleans. Our country is rich in historical art treasures concerning which very little is generally known.

Sincerely yours,

I. M. Cline.

New Orleans, June 4, 1917.

Money Standards of Art.

Editor AMERICAN ART NEWS:

Dear Sir: A Vermeer which sold originally for \$6 is now extremely cheap at \$400,000.

Works of art are quite as important as hairpins and patent churns, yet those who invest in the exploiting of these latter commodities expect at least a six per cent. return.

The works of the masters in the fields of art, music and literature, are among the few things which possess a real value; staple and stable throughout all time.

Candles supplanted the Roman dip, and were supplanted by oil, gas and electricity, each in its turn; "all else passes but art endures," or something like that.

Say we invested six dollars in Vermeer's time in the creating of any inconsequential commodity, or even in an innocuous and uninspiring bond; according to the laws of compound interest, our investment would be worth today over forty million dollars. Consult any interest table.

Art being worthy of its six per cent. along with hairpins, the real value of a Vermeer is then by the simple rules of finance well over the forty million mark.

We buy a Vermeer, however, at the low price of \$400,000, because while the hairpin market is firm, art as usual is a little off.

In addition to the intrinsic value of a Vermeer, or any other master-work there are also sentimental and historical values not considered in the above calculations.

Such a painting comes to us from out the past in all its freshness of color and spontaneity of execution. All else that would recall its period has crumbled into the indistinguishable mold; the pulsing life of its time lies inert on the rim of eternity, but the work of the master falls on our senses like a rare perfume grown richer with the flight of centuries. It has eluded time and spanned the ages—it is ours—worth whatever we pay for it—and more.

George W. Stevens.

Director, Toledo Museum, Toledo, Ohio.

June 10, 1917.

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"Is Botticelli a Cheese?"

A carefully prepared city petition has been sent to the proper authorities, signed by many of the artist colony in N. Y.'s real "Latin Quarter," around Washington Square, requesting that the famous Macdougall Alley shall be renamed to Botticelli Court. Said one of the petitioning artists: "It is really dreadful, you know, to give one's address to Paris and London friends as Macdougall ALLEY!"

According to the N. Y. "Times," an old Irish coachman seated in the sun before an alley stable belonging to one of the Washington Square residents, was asked his opinion of the petition and its signers. Slowly removing the pipe from his lips, he said, "And shure whaddo they know? Botteyshelly Court—an who might he be? The alley was named after a famous old Revolutionary General. Them fellers as want the name changed, they spind all their toime makin mud pies."

Arts Club Valor Medal.

In the competition for the valor medal the jury chosen by the National Arts Club, and consisting of J. Alden Weir, Douglas Volk, Gardner Symons J. Massey Rhind, John Flannagan and Chester Beach, selected two designs, one by Allan G. Newmen and the other by Emil Siebern. The sculptors were asked to complete their models on or before June 29, when the jury will award the first prize of \$500 and the second of \$150, which is offered by the National Defence Committee.

Adds to 57th St. Holdings.

Mr. Mitchell Samuels of the firm of P. W. French & Co., dealers in antiques, who recently purchased the southwest corner of Avenue A and Fifty-seventh street as a site for a warehouse, has acquired the adjoining property, 442 to 448 East Fifty-seventh street, old buildings, on plot 72x123 irregular. With these purchases Mr. Samuels now controls a site unusual in size.

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Approves of "Art News."

Editor AMERICAN ART NEWS:
Dear Sir:

Please find enclosed draft on N. Y. in payment of enclosed bill for subscription. As the ART NEWS is one of the necessities of life, I shall continue to subscribe until bread tickets are issued. I wish to congratulate the journal on the strong stand that it has taken in regard to the ruthless destruction of works of art by the Germans, and for its true Americanism. It is speaking for humanity and civilization.

Yours very sincerely,
C. P. Townsley,
Director, Stickney Memorial.
Pasadena, Cal., June 4, 1917.

W. H. James Weale.

Editor AMERICAN ART NEWS.
Dear Sir:

In a recent issue you announced briefly and not quite exactly, the death of Mr. Weale, the well-known English art-historian and antiquarian. May I be permitted to supplement and extend your remarks?

Mr. Weale was just over 85 years of age when he died in London. He had known the old-world city of Bruges since 1849, and as long ago as 1859 he wrote an archeological and critical guide book to Belgium. Three years later appeared his book on Bruges. In his youth the works of quite 20 painters passed generically under the name of Van Eyck which was often rendered "Vanek". He brought to light old documents and rewrote the history of XVth century art in Flanders. His re-

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sponsible examination of a heterogeneous mass of material accumulated during the dark ages of criticism, his scrupulous attention to detail, and his sound scholarship rescued from oblivion Gerard David, and told us much that we now know of Memlinc (till then called Hemlinc,) Bouts (then called Stuerbout) and others.

His great work on "Hubert and John Van Eyck" was published in 1908, and met with instant success. It, indeed, represented the work of 40 years, and contained 59 pages of bibliography which covered a period of 500 years. A later and amended edition was brought out in 1912.

He left his mark on the National Art Library, at South Kensington, of which he was librarian for a few years.

Yours truly,
M. W. B.

New York, June 12, 1917.

OBITUARY.**G. L. Whiting.**

Gilbert Lafayette Whiting, a well-known Brooklyn art dealer up to the time of his retirement, six years ago, died May 28 last. Mr. Whiting was eighty-three years old, was born in Brooklyn and was a Civil War veteran.

Abel Sherk.

Abel Sherk, member of the firm of Sherk Brothers, for many years owners of the Brooklyn Art Galleries on Fulton Street, died in Brooklyn, May 28, aged eighty-seven. He was born in Posen and was an "expert" in the restoration of old paintings. He was a member of Temple Israel, B'nai Scholaum, and active in Republican politics. He leaves three sons, Aaron, an art dealer; Eugene, an attorney, and Bernard, two grandchildren, a brother, Louis Sherk, who is in his 94th year.

Artists' Summer Haunts.

Miss Sarah Munroe will be at Windover, Provincetown, Mass., for the summer season.

Cullen Yates has left the city for his summer home, North Water Gap, Monroe Co., Pa.

William T. Smedley is busy with several portraits at his studio, 58 West 57 St. Among his recent sitters have been Speaker Cannon of the House, and Dr. Demarest, President of Rutgers College. He now has a commission to paint a portrait of the new president of the University Club.

William Ritschel, of 119 East 19 St., is at present in Casaberdugo, California.

Victor Hecht is painting portraits in his Sherwood Studio and has not yet decided on his summer plans.

Rogerson-Averell.

Miss Elizabeth Averell, long associated with Mrs. John Alexander in the Arden Studios, in the Scribner Building, a niece of Mrs. E. H. Harriman, and Mr. James C. Rogerson were married in the Chantry of Grace Church on Wednesday last.

Dodd-Moran.

Miss Vivien Moran, daughter of Mr. and Mrs. Horace Moran, grand niece of Thomas Moran, the veteran artist, and Mark Dixon Dodd of N. Y., formerly of St. Louis, Mo., were recently married at the bride's N. Y. home.

Mr. Dodd is an artist, and a nephew of the late Samuel M. Dodd, art patron and philanthropist of St. Louis.

Edward H. Potthast is at present at work at his studio, 222 Central Park South on several of his now famous summer beach scenes with figures.

Where the Dealers Summer.

Mr. Roland Knoedler, of M. Knoedler & Co., 556 Fifth Avenue, will spend the summer at Hot Springs, Virginia. Mr. Edmond Knoedler will go to Locust Point, New Jer-

sey, for the summer, Mr. C. R. Henschel, to Norfolk, Conn., and Mr. C. S. Carstairs, to Southampton, L. I.

Mr. Stephen Bourgeois of the Bourgeois Galleries, 668 Fifth Avenue, will spend the summer on the Maine coast.

Mr. Harold Ehrich and Mr. Walter Ehrich of the Ehrich Galleries, 707 Fifth Avenue, plan to spend the summer in town, but will take short vacations. Their nephew, Mr. Stewart Ehrich, has enlisted.

Mr. H. G. Kelekian of the Kelekian Galleries, 709 Fifth Avenue, will spend the summer at Lake Placid in the Adirondacks.

Mr. Emil Rey, of the firm of Arnold Seligmann, Rey & Co., of 7 West 36th Street, has taken a house at Larchmont, N. Y. for the summer, but plans to sail for Europe in July.

Mr. Joseph Durand-Ruel, of the Durand-Ruel Galleries, 12 East 57th Street, will sail soon for Europe where he will remain for a year.

Mr. Henry J. Duveen, of Duveen Brothers, Paris and New York, is spending the summer at blEeron, N. J.

Mr. James P. Silo, Sr., and family will summer as usual at Lake Placid, Adirondacks. Mr. James P. Silo, Jr., and family will take occasional auto trips.

Mr. Thomas E. Kirby and family are at their country place near Bedford, N. Y. Mr. and Mrs. Gustavus Kirby will also be there for a time.

Mr. and Mrs. Henry Reinhardt and Mr. and Mrs. Paul Reinhardt will not leave the city permanently but will take some auto tours.

Mr. Stevenson Scott, of Scott and Fowles, is at present on vacation. Mr. Martin Birnbaum, of the same firm, will soon go to California for the summer. The galleries will be closed for six weeks in July and August.

Mr. Isaac Simmons of Lewis and Simmons will probably summer with his family as last year, at Edgemere, L. I. Mr. Michael Nathan of the same firm will enjoy with his family some auto tours in his new "Hudson Six."

Mr. N. E. Montross will spend the greater part of the summer on his country place at White Plains, N. Y.

Mr. William Macbeth has already gone to his Long Island farm for the summer. His many friends will be pleased to learn that he is improving in health.

Mr. Louis Ralston will probably make New York his headquarters during the summer, making occasional auto trips. Mr. William Ralston is training in the officers camp at Plattsburg, and Mrs. William Ralston and child will summer at Lake Placid.

Mr. John Levy, of the Levy Galleries, 14 East 46th Street, will go to West End, New Jersey for the summer.

Mr. C. T. Loo, of the firm of Lai-Yuan & Co., 557 Fifth Avenue, will sail for China on Tuesday, May 29. He plans to remain in the Orient for three or four months.

Mr. Edward Brandus with Mrs. and Miss Brandus have returned to Paris.

Art Firm Incorporates.

Parish-Watson & Co. have just been incorporated at Albany to maintain art galleries with a capital of \$1,000,000. The incorporators are Port Ewen, Michael Dreicer, William D. N. Perine and M. Parish-Watson.

Messrs. Alec Tooth and Artemus Tooth have started business as art dealers at 37 Piccadilly, London, W., under the title of Tooth Brothers.

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EARLY AMERICAN PORTRAITS

Art News Story Confirmed.

Duveen Brothers, of No. 720 Fifth Ave., on June 10 confirm the news published exclusively by the ART NEWS May 5 last, that the \$500,000 insurance case, to which they had been party, arising out of the damage by fire of a shipment of paintings brought to this country on board the Mississippi, of the French Line, in October, 1914, had been settled. The insurer was Lloyds of London.

On April 29, 1915, fifteen of these paintings, many of them seriously damaged by fire and water, were sold at auction for \$190,000 at the Plaza Hotel. Among the paintings were Cuy's "Horsemen, Cattle and Shepherds in Landscape," for which Scott & Fowles paid \$73,000; Lawrence's "Portrait of Miss Southeran," which went to the same firm for \$31,000; Reynolds' "Portrait of Mrs. Otway and Child," taken for \$30,000 by W. E. Evans, and a "Holy Family," by Rubens, taken for \$20,000 by C. F. Williamson, the American dealer of Paris, who was lost on the Lusitania a few days later.

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